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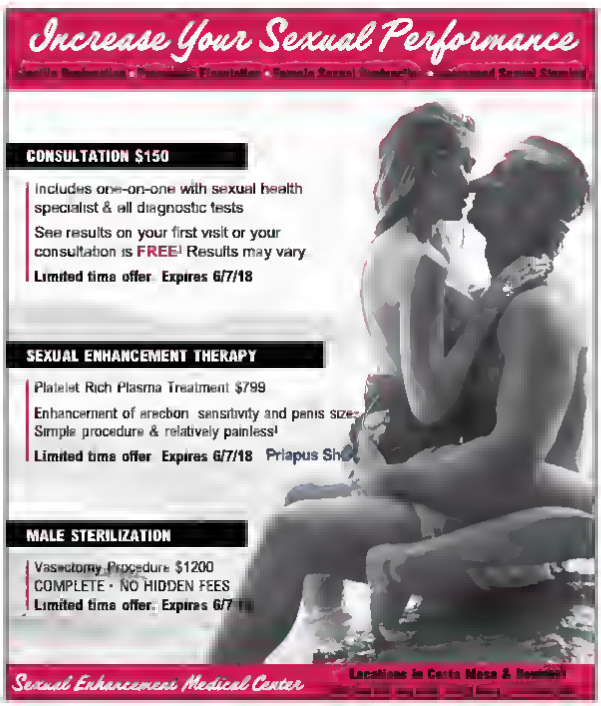
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JOHN GILHOOLEY

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ORANGE FEATHERS »

RICHIE BECKMAN

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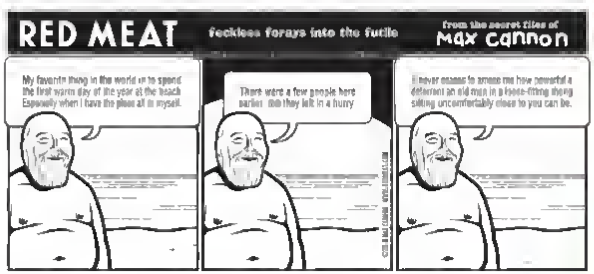
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'I Try My Hardest Not to Lie'

Star witness for scandal-plagued OC prosecutor's office is a shameless fabulist

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»R. SCOTT MOXLEY

If he'd chosen acting as his profession instead of narcotics trafficking and stealing when not partying with Southern California white-supremacist gangsters, Bryan Jason Goldstein could have convincingly played a supporting role as a mob soldier on *The Sopranos*. Goldstein has the confident stride and husky physique, the 6-foot-2, 250-pounder tries to attract women by wearing tank tops that expose tattoos that include "Subversive Intentions." Recently on the witness stand in a bizarre Anaheim murder case, he explained the black ink: "It means to overthrow and conquer," Goldstein said in a raspy voice inflected with more of a sense of dark humor than anger.

There's not much, if anything, that embarrasses this gun-and-brass-knuckle-toting perennial criminal. He urinated inside a public bus because he was pissed off. He brandished a switchblade knife in a road-rage incident after twice cutting off another driver. On at least two occasions, he has tried to run over cops. He likes to tell the story of beating a man in the face until he cried. He burglarized a home to steal checks. He says he's Jewish when he's not a born-again Christian. He loves and can't stop using "that black bitch," heroin. At 34, he takes warped pride in recently discovering the word *embellish*.

Goldstein may struggle with a middle-school vocabulary, but he's wily enough to know that embellishing reality is a way to take advantage of Tony Rackauckas' snitch-loaded, scandal-scarred era. So it's not surprising that two chronic liars—one a colorful if uneducated drug dealer, the other a banal, 75-year-old district attorney in a county larger than 20 states—would join forces. What's even more troubling is that this duo wants juries to believe its union was motivated by a desire for justice.

In two shooting cases being prosecuted by Rackauckas, Goldstein is the government's star witness. He was present at both 2016 incidents: an attempted murder in Costa Mesa near South Coast Plaza and an Anaheim murder near Disneyland. This month in court, he reluctantly admitted he struggles to tell the truth. When asked if he is "important" to Rackauckas, he answered without hesitation, "Of course."

ALGAE

There's no doubt what drove Goldstein to an enticing DA. Thinking only sheriff's deputies and prosecutors would hear recordings of his phone calls from jail to his mother, he said, "So, check this out. I get a visit from a senior public defender. Man, this dude is semor. [Prosecutors] can get me up to 43 years [in prison], double digits no matter what. I'm like *woooo*. But I think the DA is throwing away cases, so I can testify [for them]."

The dude in this situation is Seth Bank, an assistant public defender. According to a recording played during Goldstein's May 21 testimony in *People v. Shoop* and *People v. Schneider* (the Anaheim murder case), he told his mother that Bank advised him, "You've got one of the best bargaining chips. They've got nothing without you."

Court records show a rapid deal was struck with Rackauckas' office: Blame others for the two shootings and avoid a day in prison for his own long list of felonies. On the phone with his mother, Goldstein couldn't contain his enthusiasm. "[Bank says I'm] going to get money out of it—a house, a job, everything. They basically set you up with a new life."

But there were huge problems. In the Anaheim murder of Daniel Richardson, Goldstein's story is ridiculous. He claims he went to Richardson's Akua Motor Inn room to buy heroin, when Richardson, William Shoop and Todd Schneider—all associates of Public Enemy Number One Death Squad (PEN1)—pulled guns on him in a robbery. Three lethal weapons weren't enough to frighten him, though. He claims he braved the threat by grabbing Shoop by the neck, tossing him on the motel bed and repeatedly punching his face.

"The other two came running up with guns pointed at my head," he recounted. "The guy on my right is Richardson [the murder victim]. The guy on the left is who I learned to be Todd Schneider. They were yelling, 'Stop!' Then [I hear] boom!"

Don your reality-defying hat. As Richardson bled to death on the floor, Schneider allegedly put the murder weapon in Goldstein's backpack and walked out, forgetting the robbery aim and leaving Goldstein carrying more than $2,000 in cash, according to Goldstein's tale, which is supported by the DA's office.

It gets more entertaining.

Goldstein says he was the intended murder victim, but his supernatural power intervened. Why wasn't he shot? "Because I moved out of the way fast enough," he testified to a jury that expressed no audible laughter. "It went off right by my head."

Goldstein fares no better in the Costa Mesa attempted-murder case, *People v Joshua Waring*. The victim, who was shot in the crotch, repeatedly told police detectives his assailant drove a dark-colored sedan, the vehicle driven by Goldstein at the scene of the crime, according to court records. Waring, who has appeared on Bravo's *Real Housewives of Orange County*, drove a white BMW SUV.

After his arrest, Goldstein assured police and a grand jury that he hadn't seen Waring with a gun. However, Rackauckas' office needed the gun placed in Waring's hands. With his plea-bargain deal in the works, the drug dealer called his mom from jail to say he was going to change his story. "I did see [Waring with] a gun," he said. "I told the cops I didn't. But I am the DA's witness, so the prosecutor is putting me on his side."

How to explain the flip-flop? Goldstein pondered the predicament. On the line with his mother, he announced his strategy for a future jury. He said, "I'm going to say I was scared" to originally tell the truth. In court this month, he carried out his mission, saying, "I try my hardest not to lie." He testified he only lies to his mother, and that's to protect her feelings.

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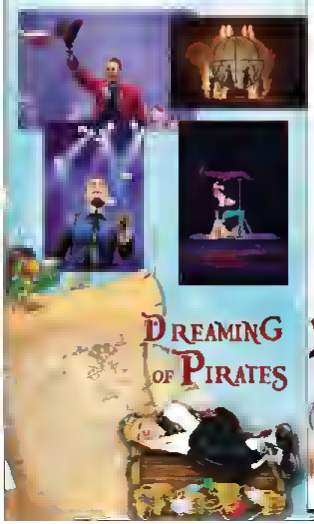

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North County Bushman

How an Orange County school official ended up in the shrubs outside his opponent's home

BY WILL SWAIM

On April 5, Mari Barke's morning routine was interrupted when a neighbor called to report "a very creepy guy" in a BMW had been parked outside Barke's Los Alamitos home. When Barke looked, the car was gone. The next morning, Barke's husband, Jeff, went out to retrieve his newspaper. There, he says, he encountered a man with "comb-over dark hair" waving a package. "I am serving your wife," the man said. Jeff Barke responded with what seems linguistically/existentially/physiologically obvious: "You're doing nothing of the sort." The man dropped the package on the driveway and fled.

The arboreal letter-carrier was David L. Boyd, incumbent county school trustee from District 2, and therefore one of Orange County's most powerful elected officials. Mari Barke is his opponent in the June 5 election.

How that man—arbiter of issues affecting half a million Orange County students—ended up in the shrubbery outside a political opponent's home is just a piece of the weirdness surrounding Boyd.

Boyd also owns Taft Law School, a for-profit online business that brings in millions of dollars in federal loans from students who rarely graduate nor pass the state bar exam. State regulators have not only questioned Taft's poor student performance, but also raised the possibility the school retroactively boosted grades to help students qualify for federal loans. Taft was never sanctioned.

When Mari Barke announced she would run for Boyd's seat, it was his online law school that Boyd seemed most eager to defend. In a prickly Jan. 31 email to her, Boyd expressed his "hope you chose [sic] to run a clean campaign."

Then came the hammer: "However, it's only fair to warn you that if you, directly or indirectly, attack members of my family, my employer or its employees, you can expect that we will respond in kind. As a start, this could mean protesters/picketers at your [husband's] place of business in Newport Beach."

Strangely for a guy warning Mari Barke to steer clear of his law school, Boyd signed off with two honorifics: "Chancellor, The Taft University System" and "Trustee, Orange County Board of Education."

Then Boyd went deeper into the figurative bushes. He cc'd that email to Denis Bilodeau, chief of staff to county Supervisor Shawn Nelson. Bilodeau replied.

I have no idea why you sent the email below to me. You and I have never spoken, exchanged emails, nor met, and I condemn what you are suggesting in the strongest terms possible. Threatening your opponent, Mrs. Barke, is unethical. Threatening to disrupt the medical practice of her husband, Dr. Barke, is beyond despicable. You are obviously a bully, and I have no intention of allowing anyone who sees this email to think I am somehow involved in whatever it is you have planned.

When longtime Southern California reporter Tori Richards called Boyd for her story about grade-changing at Taft, Boyd threatened her, too: "This is to put you on notice that you may, knowingly or unknowingly, be a party to an extortion attempt," Boyd wrote in an email.

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It's easy to understand why Boyd insists opponents ignore controversy at his law school. What's less clear is why he impulsively involves that very law school in his threats. For example, when his early attempts to derail Barke's campaign failed, Boyd turned to the courts—and once again involved his law school.

In his March 19 lawsuit seeking to deny Barke's ballot designation as "ESL teacher," two of Boyd's Taft employees served as surrogates. Christine Baldwin, director of admissions at Taft, was listed as plaintiff. Taft's dean, Robert Strouse, was listed as attorney of record.

But Strouse and Boyd made numerous mistakes, including inexplicably waiting until just a few days before the legal deadline to notify anyone that the suit had been filed. Deadline pressure drove Boyd into the Barkes' bushes on April 5. But when Boyd dropped his notice in their driveway, a judge said, he had not served Mari Barke. The judge dismissed Boyd's complaint.

Beneath Boyd's recklessness is a very real struggle. Maintaining the county school board title is likely helpful to his business. The halo of public service can only help a man being questioned about shortcomings at his for-profit school.

But there's a deeper issue: the future of public education. Barke says she decided to run for Boyd's seat after seeing him vote against multiple charter schools applying to serve in poor communities where huge majorities of students fail to read or perform math at grade level.

Attorney Tim Adams, a member of the Orange County Charter Advocates for Great Public Schools, said endorsing Barke was easy: "Education leaders in Orange County voted overwhelmingly against endorsing David Boyd because of his abysmal record *on* charter schools."

The battle for the school board seat has even produced its own #MeToo moment.

"How incredibly sexist, in 2018, that [Boyd] tries to bully Mari Barke by threatening to go after her husband—as if she is simply an extension of her husband instead of an activist and a business person in her own right," said Carolyn Ben, president of the conservative Lincoln Club's Women's Leadership Committee. "It's creepy and Neanderthal."

Creepy? Neanderthal? The native habitat of such a creature is almost certainly the well-watered shrubs of North Orange County.

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Will Swaim was founding editor of OC Weekly.

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Pringle & (Lost) Associates

After losing grip on Anaheim City Hall, is former mayor Curt Pringle's lobbying empire crumbling?

BY GABRIEL SAN ROMÁN

For much of this decade, Curt Pringle & Associates cast a shadow over Anaheim City Hall. The namesake of the public-relations and government-affairs firm, served two terms as Anaheim mayor from 2002 to 2010 and wielded a significant—some would say inordinate—amount of influence over council majorities afterward. Political observers elevated him to Sith Lord status, seeing his hidden hand everywhere from questionable projects coming before council to electoral muscle moves meant to preserve his power. Becoming a media recluse after completing his terms as mayor only added to the Pringle lore.

The reputation isn't purely borne out of political paranoia. A year after leaving office, Pringle met with Anaheim Mayor Tom Tait at the Catch near Angel Stadium. On the first day he could legally lobby his former employer, the city of Anaheim, Pringle pushed for a full subsidy benefiting a pair of GardenWalk hotels, a project of one of his clients. When Tait declined, a pro-Pringle council majority later ran roughshod over the mayor, approving the hotels with a generous $158 million in subsidies.

But there's deep, visible cracks in the Pringle empire these days. Tait, a former ally who broke with his onetime friend after the GardenWalk vote, formed his own council majority following the 2016 elections. And the fissures aren't solely visible on the dais. By the end of the following year, Peter Whittingham and Todd Priest, two longtime vice presidents at Pringle & Associates, quietly departed within a month of each other. The exodus sent shockwaves through OC's political establishment and lobbying circles. "Peter and Todd were the face of the firm," says a source who requested anonymity. "Their departure is a huge blow to its horsepower. I think what you'll see is a precipitous decline in the firm's influence and book of business."

Whittingham, the first vice president to leave, joined the firm in 2001, two years after it began in the wake of Pringle's failed bid for state Treasurer. He steadied the business during the eight years that his boss poltically reinvented himself as Anaheim mayor, but then he abruptly left in November. Whittingham emerged as founder and CEO of Whittingham Public Affairs Advisors in January. The announcement came with a chorus of congratulations from OC politicos on his Facebook page, with former Assemblywoman Young Kim, Santa Ana city councilmen Sal Tinajero and Jose Solorio sending well wishes. Fred Whitaker, Orange city councilman and chairman of the Republican Party of Orange County, gave the most telling response: "Wow, that was out of the blue," he wrote.

By that time, Pringle & Associates also lost the services of a staunch loyalist in Todd Priest, its vice president since 2007. Unlike Whittingham, Priest visibly enlisted in the political pushback against Tait starting in 2013, before the mayor won re-election. The attack plan? Label Tait a Garden Grove hypocrite on hotel subsidies for his association with Great Wolf Lodge's developer and allude to contracts Tait & Associates, the mayor's civil-engineering and environmental-services company, gained in the city's own resort area. The charge also surfaced on a September 2013 social media spat, in which Priest got personally involved in a thread on Solorio's Facebook page.

"Nobody loves Garden Grove right now more than Anaheim Mayor Tom Tait," Priest wrote. "He is making a fortune."

Before that, Pringle enjoyed a council appointment to Anaheim's charter review committee, a highly politicized panel convened in 2013 during an ongoing American Civil Liberties Union district elections lawsuit. As the *Voice of OC* reported, Priest criticized purported "hidden agendas" behind criticisms of the committee's lack of Latino representation in online comments defending his boss. Tait fired back by suggesting panel members file Form 700s to disclose potential conflicts of interest. Pringle ultimately stepped down from the committee.

The Tait attack plan simmered following the mayor's decisive re-election in 2014. Priest carried on his duties as vice president until this December. Like Whittingham, he now heads Todd Priest & Associates, his own public- and government-relations firm. Started in January, the firm's website doesn't tout Priest's wealth of experience with Pringle & Associates, as Whittingham's does. The two departed colleagues don't appear to harbor ill will toward each other. "Exciting news—congratulations," Whittingham wrote to Priest online after he announced the move.

Why the pair of vice presidents left at the end of last year remains a mystery. Neither Whittingham, Priest nor Pringle could be reached for comment on this story. "Pringle doesn't go out and do meetings," says the anonymous source. "It's almost like he's too good for them."

Including the former VPs, five Pringle & Associates staffers have left the firm within a year's time. Elizabeth "Liz" Ramirez, who worked as director of community outreach for two years, became director of government affairs for Athens Services in May 2017. Andrew Petteruto, former communications associate, exited in August 2017. While still listed and pictured as staff on the Pringle & Associates website, Jessica Martinez was the last to leave; she ended her tenure in February after just seven months as office manager and scheduling coordinator. The firm now stands at nine employees, including Pringle's wife, Alexis, and their daughter, Katie.

COURTESY OF CALIFORNIA HIGH SPEED RAIL

While Whittingham and Priest announced the new professional chapters in their lives, Pringle & Associates had to do the same. "It's a New Year, and we have some new faces to introduce you to," the firm declared on its Facebook page. Over three days, a trio of new hires were spotlighted, including two new vice presidents. Paul Simonds had a four-month consulting stint with Cerrell Associates and spent four years as public-affairs manager for Southern California Gas Co. Clare Venegas, a former OC *Register* reporter, spent much of her recent career as executive director of the Lincoln Club of Orange County before becoming president of the anti-abortion Obria Medical Clinics. Together, the two new vice presidents are "green pea" lobbyists compared to the seasoned duo they replaced.

Venegas and Simonds join Jennifer Fitzgerald, the vice president who didn't leave. The Fullerton city councilwoman has served in that capacity since 2014 and is building up her political and lobbying muscle. In April, Pringle personally installed Fitzgerald as board president of the Association of California Cities—Orange County during a swearing-in ceremony for the elbow-rubbing conservative nonprofit.

Even though Pringle's once-iron grip on Anaheim City Hall has slacked, and his firm underwent a shocking shakeup, any political obituary is premature. He still wields an undiminished ability to instill fear. Tellingly, none of the people contacted for comment on this story wished to go on record. And it's not the first time Pringle has been down and out. His political career began with a shellacking three times over in Garden Grove City Council races before ascending to Speaker of the California State Assembly. Another opportunity to re-establish his reign over City Hall and the reversal of fortunes that accompanies it comes in November when voters go to the polls to elect a new mayor and three council members.

"Pringle's not like any other lobbyist," says the anonymous source. "Constantly trying to manipulate elections in Anaheim? Nobody does that. He just may get a majority back there."

GSANROMAN@OCWEEKLY.COM

the crumbling empire of

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Vice President
Jun. 2001 - Nov. 2017

TODD PRIEST
Vice President
Jan. 2007 - Dec. 2017

ANDREW PETTERUTO
Communications Associate
Oct. 2015 - Aug. 2017

ELIZABETH "LIZ" RAMIREZ
Director of Community Outreach
Apr. 2015 - Apr. 2017

JESSICA MARTINEZ
Office Manager, Scheduling Coordinator
Aug. 2017 - Feb. 2018

2012

Mayor Tom Tait breaks with former friend Curt Pringle over hotel subsidies

2014

Tait wins an ally on council, but not a majority when James Vanderbilt is elected. (3-2 in favor of Pringle)

2016

Jose Moreno and Denise Barnes win election by razor thin margins and join Tait and Vanderbilt in forming the first anti-Pringle majority on council since 2012 split

Key Departures

Recent Departures

dana watch»

LGBT'd Off

» MATT COKER

Comments made by Representative Dana Rohrabacher (R-Putin's Barbie Dream House) in support of barring home sales to gay would-be buyers just cost the veteran Orange County congressman the steady support of the National Association of Realtors (NAR).

Contributions from NAR to Rohrabacher campaigns go back to 1997—he's been listed as a "Realtor Champion"—and just since December, the congressman has received $5,000 through the association's President's Circle donation program.

The Ditch Dana movement began after a meeting Rohrabacher had with a delegation of Orange County real estate professionals visiting Washington, D.C. Among them was Wayne Woodyard, a longtime Realtor and broker whose Monarch Beach agency serves cities within the lawmaker's 48th Congressional District, including Aliso Viejo, Fountain Valley, Huntington Beach, Irvine, Laguna Beach, Laguna Niguel and Newport Beach.

Woodward is also a heavyweight in real-estate circles, having served as a director of NAR and the California Association of Realtors and as president of the Orange County Association of Realtors.

He's also a member of the National Association of Gay & Lesbian Real Estate Professionals (NAGLREP), and he asked Rohrabacher about House Resolution 1447, which was introduced last year by Representative Scott Taylor (R-Virginia) to expand protections of the 1963 Fair Housing Act. That legislation forbids housing discrimination based on sex, race, color, religion, disability, familial status or national origin. Taylor's bill would add sexual-orientation and gender-orientation protections.

BOB AUL

The NAR's code of ethics already includes such protections for members of the LGBT community, so Woodyard figured Rohrabacher backing HR 1447 was a no-brainer. The Realtor was wrong. "He refused to support and was adamant that every homeowner should be able to make a decision not to sell their home to someone [if] they don't agree with their 'lifestyle,'" says Woodyard in a NAGLREP statement.

The congressman's stand sparked a letter to NAR from NAGLREP, whose policy committee chairman John Graff wrote. "Dana Rohrabacher's outrageous comments sadly aren't too surprising given his history of contempt for the equal rights of the LGBT community. "Elected officials who espouse views so contrary to the fair housing commitment of [NAR] do not deserve the political support of the organization nor the title of 'Realtor Champion,'" Graff added. "To do so belittles the Realtor Code of Ethics and harms our collective commitment to fair housing."

Rectifying a history of exclusion had been the theme of NAR's midyear board of directors meeting, at which members voted to "actively recommend and seek legislation to provide for equal housing opportunity based on sexual orientation and gender identity."

On May 22, NAR quietly confirmed it dropped Rohrabacher.

Got Dana Watch fodder? Email mcoker@ocweekly.com

HeyYou!

» ANONYMOUS

Spider Hunter

You are the rather busy looking bug that has twice visited my front yard in the past few years. The first time my son spotted you frantically wandering around in the decomposed granite, he was excited because you were so big and so striking, with rust-colored wings and a dark-blue body. I took a photo of you and told my son to keep his distance. Sure enough, when I looked you up, you were nothing less than the dreaded tarantula hawk wasp, the insect with what some consider the world's most painful sting. I guess we must have some tarantulas nearby somewhere because after a year's hiatus, you returned the other day, still wandering in circles, looking for that unfortunate spider that will someday feed your babies.

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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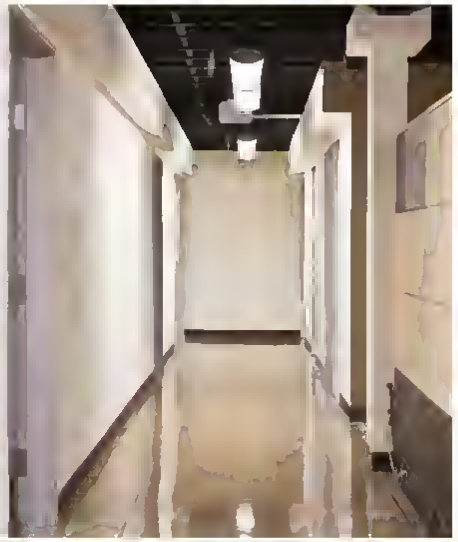

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COURTESY DE SEGERSTROM CENTER FOR THE ARTS

fri/06/01

[CONCERT]

THE BEAT OF HIS HEART

Tony Bennett

Pop, jazz, show tunes, the Great American Songbook: Tony Bennett, combat infantryman, onetime "crooner," longtime pacifist and civil-rights supporter has in a 70-year career helped to establish what we expect, even demand from the canon. With style and integrity, he's engaged audiences of all ages and, lately, garnered tributes from admiring younger singers. His care with lyrics and Bennett's defining vocal dance with jazz instrumentation—from 1957's breakthrough *The Beat of My Heart* to collaborations with Lady Gaga and Amy Winehouse—make his performance (at age 81!) a survey of our rich tradition and the celebration of a lifetime.

Tony Bennett at Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. $79-$159. —ANDREW TONKOVICH

[ART]

Happy Anniversary!

Hibble-Ten

Our favorite arts colony celebrates a decade of hosting madcap, irreverent art happenings, showcasing boundary-pushing contemporary art and presenting some all-around weirdness with—what else?—an anniversary art show during the downtown Fullerton art walk. As with every other art show that has taken place here, this one's going to feature a hefty list of talents based in and around Fullerton and who have shown art at the gallery at some point: Jeremy Leasure, Felipe Flores, Janelle Howerton, Kevin Staniec, Valerie Lewis, Michael C. Hsiung, Edward Colver, Chantal deFelice, John Gilhooley, Tommy Kovac and much, MUCH more! How the walls of Hibbleton Gallery will be able to support the amount of art hanging on its walls is beyond us, but it will definitely make for a must-see show in your calendar.

Hibble-Ten at Hibbleton Gallery, 223 W. Santa Fe Ave., Fullerton, www.hibbleton.com. 6 p.m. Free. —AIMEE MURILLO

sat/06/02

[CONCERT]

GROOVY TUNES

Far Outfit Summer Concert Series

Hoo-boy, are we already on that summer concert series beat? Consider checking out a series happening at Far Outfit, a cool outpost for vintage and sustainable clothing. As with other vintage-clothing stores out there, Far Outfit aims to provide stylish '60s and '70s clothes, as well as recycled clothing made from natural fibers for the eco-friendly consumer. In that same socially conscious vein, each event will accept donations of menstrual products for Long Beach-based women's shelters. Listen to the sounds of Rufrano and Kinky & the Nymph, dish on vegan doughnuts provided by Devi's Donuts, and take in the visual art by Maddie Forrest. Circle back every first Saturday of the month for more music and art-laden fun!

Far Outfit Summer Concert Series at Far Outfit, 2020 E. Fourth St., Long Beach, (562) 443-7344, www.faroutfit.com. 5 p.m. Free. —AIMEE MURILLO

[FOOD & DRINK]

Pour Up!

Proof: A Whiskey Social

Consider yourself cordially invited to Proof: A Whiskey Social, held at the Westside Museum and presented by Hi-Time Wine Cellars this afternoon at 2. Because, hey, it's 5 p.m. on the East Coast, right? And that's a good enough excuse to come sample more than 50 whiskeys from the U.S., Ireland, Japan and Scotland. Not that you should sample *all* the whiskeys available, but it'll be fun attempting to do so. There's also live music, games and plenty of snacks. Splurge for the VIP ticket so you can start imbibing an hour earlier—and get your boozing in while you can because the shindig ends at—hey, look at that!—5 p.m. Time to start drinking again!

Proof: A Whiskey Social at Westside Museum, 729 Farad St., Costa Mesa, www.hitimewine.net/proof. 2 p.m. $100-$150. —ERIN DEWITT

MORE » ONLINE
OCWEEKLY.COM

sun/06/03

[COMEDY]

Murder, She Drank

And That's Why We Drink

Live Podcast

Very rarely do the words *crime*, *supernatural* and *wine* fit into the same sentence, unless we're talking about Em Schulz and Christine Schiefer's excellent podcast *And That's Why We Drink*. In each episode, Schulz and Schiefer discuss strange, real crime stories linked to some supernatural occurrence, prompting the hosts (and us listeners) to drink the horror away, either by wine or milkshake or whatever soothing elixir is at hand. Tonight, they record an episode in which they discuss even more spooky crime stories in front of an audience. You're gonna need some liquid courage to get you through this one.

And That's Why We Drink Live Podcast at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 7 p.m. $20. 18+. —AIMEE MURILLO

[MUSEUM EXHIBITS]

Found History

'Building Communities: The Vietnamese American Experience'

UC Irvine has been collecting interviews with Vietnamese Americans from all walks of life for nearly 10 years, turning out an expansive library of stories that best reflect the Viet living experience in the United States. The oral-history project is only part of the wider scope of historical evidence used in Heritage Museum's "Building Communities" exhibit, which includes even more documents, photographs and ephemera to better illustrate the Vietnamese diaspora in the U.S. throughout the years.

"Building Communities: The Vietnamese American Experience" at Heritage Museum, 3101 W. Harvard St., Santa Ana, (714) 540-0404, heritagemuseumoc.org. 11 a.m. Through July 31. $5-$7. —AIMEE MURILLO

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mon/06/04

[CONCERT]

The Genius Returns

GZA

One of the most beloved and respected members of the Wu-Tang Clan, GZA hasn't released any solo efforts in a number of years, though the rapper/producer continues to tour and innovate—reference his recent performance on NPR's *Tiny Desk* series. His West Coast swing will take him to Orange County, where fans will have the opportunity to see him up close without his famed outfit—and no one knows for certain if and when *they'll* ever return to the touring circuit.

GZA at Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com. 9 p.m. $20. 21+. —WYOMING REYNOLDS

tue/06/05

[ART]

Art In Motion

'Oskar Fischinger'

Today, German artist Oskar Fischinger is probably best known for his mesmerizing 1920s and '30s animations. But after leaving Germany and working to fit into a Hollywood that couldn't figure out how to work with him, Fischinger pivoted to inventing and painting, capturing the dynamism of his animations in works that resemble still frames from films that never were. This exhibition at the Laguna Art Museum offers a rare snapshot of a creative who spent most of his life in motion.

"Oskar Fischinger: Paintings From the Permanent Collection" at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. 11 a.m. Through June 17. $5-$7. —CHRIS ZIEGLER

wed/06/06

COURTESY OF LA MIRADA THEATRE FOR PERFORMING ARTS

[THEATER]

EXTRA! EXTRA!
Newsies

Long before our Facebook feeds got clogged with friends freely sharing articles, newsies howled headlines from street corners. But in Disney's Broadway musical *Newsies*, loosely based on the Newsboys Strike of 1899, the howlers become the headlines. Seeing how *New York World* publisher Joseph Pulitzer hiked the prices of his papers for newsies, Jack "Cowboy" Kelly and fellow newsie David Jacobs rouse their fellow workers into going on strike. The musical take on the labor drama fared much better with critics than its earlier film adaptation, winning Tony Awards for Best Score and Choreography. The production is a perfect night out for any sullen newspapermen (and -women) in need of a lil' rousing for themselves in these uncertain times. And remember the words of *Newsies* strike leader Kelly: "Without newsies, nobody knows nothin'!"

Newsies at La Mirada Theatre for Performing Arts, 14900 La Mirada Blvd., La Mirada, (714) 994-6130; lamiradatheatre.com. 7:30 p.m. Through June 24. $14-$77. —GABRIEL SAN ROMÁN

[COMEDY]

Get Enchanted
Broadway Princess Party

A must for any adult Disney fan who loves a little remixing of their favorite characters, Broadway Princess Party combines musical renditions of songs from the classic Disney film songbook, some character impersonations and storytelling. Starring Laura Osnes, along with Tony Award nominee Susan Egan and Courtney Reed—three actresses who have extensive experience portraying multiple Disney princesses in Broadway musicals—and Benjamin Rauhala, you'll get swept away in the magic of their vocal performances in between their candid reflections with the audience on some of their favorite Disney-character moments. Special prizes will be awarded to those dressed in their best character cosplay, too!

Broadway Princess Party at Brea Improv, 180 S. Brea Blvd., Brea, (714) 482-0700; brea.improv.com. 8 p.m. $20-$35. —AIMEE MURILLO

thu/06/07

[THEATER]

Punks On Broadway
American Idiot

This lively, angst-ridden sung-through stage adaptation of punk-rock band Green Day's rock opera *American Idiot* made its Broadway debut in 2010, garnering critical and audience praise, as well as Tony Awards for Best Scenic Design and Best Lighting Design. The story centers on three disaffected young men—two of whom flee suburbia for the city, with one eventually joining the military, and the third remaining in a stifling home environment to care for his pregnant girlfriend. Each struggles to find the balance between rage and love, engaging in conflicts that defined the W. Bush era and remain poignant in the socio-political chaos of today.

American Idiot at Claire Trevor School of the Arts, 4004 Mesa Rd., Irvine, (949) 824-2787, www.arts.uci.edu/boxoffice. 8 p.m. Through June 9. $11-$18. —SR DAVIES

[CONCERT]

KEEP THE MUSIC PLAYING
Jazz Festival

We're halfway through the annual jazz festival at the Muckenthaler Cultural Center, which means there are still three opportunities to catch some groovy concerts! Tonight, saxophonist Glenn Cashman and his quintet will keep the jazz ball rolling.

MORE ONLINE OCWEEKLY.COM

Other artists included in the festival lineup this month include sax player Ernie Watts and Imagination with Bill Cunliffe (June 14). Blues and Boogie: A Tribute to Ray Charles and Gene Harris will close the series June 21. So join the folks at the Muck while you can, as they finish hosting another season of eclectic, cutting-edge, contemporary jazz music!

Jazz Festival at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; themuck.org. 7:30 p.m. $25. —SCOTT FEINBLATT

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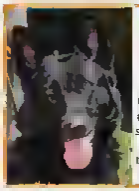
Messages



GIA

Gia is a magnificent big boned 5 year old girl who is incredibly smart. This girl needs a job to do! She is very strong and active and requires someone with previous shepherd experience. Gia knows many commands and she is eager to please. She is not good w th other dogs or cats, so requires a home where she can be the queen. Gia would thrive in a home that understands the complex nature of the German Shepherd. To learn more about her please visit gsroc.org

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Inka Mama's Boy

Mamón Hillside Eatery serves comfort food with hints of Inka Mama's Peruvian flavor

BY EDWIN GOEI

It may not be obvious, but the new restaurant Mamón Hillside Eatery, located just a few doors down from the Inka Mama's flagship location in Foothill Ranch, is also a Peruvian restaurant. Well, sort of. There are hints of Peru everywhere, but only if you're paying attention.

I'm pretty sure I saw bottles of Inka Cola in a bucket next to the cash register. And when I ordered a sandwich, it came with a plastic thimble of aji, that green salsa-like substance you often find in squirt bottles and served with the bread basket at places such as, well, Inka Mama's.

No matter where I am, I put the aji on everything. This emulsion of aji amarillo peppers, garlic and cilantro functioned as it always does: magically elevating anything it touches, especially if it's made of potato. Did I mention the potatoes? Mamón produces at least four different preparations of side dishes using the tuber, which should be the biggest clue of all, as Peruvians love potatoes.

In particular, there's a so-called "rustic potato sauté," in which big chunks of potatoes are boiled, then cooked with micro bits of onion that cling to them as if they were barnacles. But there was something else about the side dish, a distinct flavor and yellow tint that made me think it was alluding to the Peruvian dish causa rellena, which happens to be a favorite of mine. Whatever it aimed to be, it felt good going down—wholesome, warm, filling. For lack of a better term, it was comfort food.

And comfort is the whole point of this restaurant. The focus is on the simple and the uncomplicated—food you really don't have to think too much about. The lentil soup is actually more of a stew and so hearty and homey it could've nursed me back to health had I been sick.

Aside from the soups, most of your entire experience here centers on four roasted meats: chicken, tri tip, pork and salmon. If you opt for one of them as a plate, all you'll need to decide is whether you want a 4-, 6- or 8-ounce portion. A simply dressed salad is included, but you also get a side dish that can be something warm, such as that potato sauté, or something cold, such as a red quinoa salad, which is displayed in a refrigerated deli case off to the side.

Between the four meats, you should get the pork, which comes as a pink slab that might be the closest thing I've seen to a prime rib of pig. A thin layer of fat and seasoned crust borders its outer rim. Depending on when you go, the pork can range from being very tender and moist to being slightly dry and chewy. But no matter the consistency, I found something pure in the flavor—an unadulterated porkiness, as though I were eating carnitas in its pre-shredded form.

WE'VE GOT A RUNNER!

TUBER-Y GOODNESS

PHOTOS BY @OCWMKTGDIRECTOR

If you want something that's more overtly Peruvian, the sandwich called "There's an Egg Involved" has sautéed tomatoes, onions and cilantro. As I watched the line cook toss the ingredients together on the griddle and squirt what looked to be soy sauce, it confirmed what I kind of already knew: It's lomo saltado in a bun. It's also the best way to try the tri tip, which was sliced into thick pieces and stuffed along with that aromatic stir-fry inside a square, ciabatta-like bread called Francese that's smeared with lots of aji sauce. You should, by all means, pay the upcharge and get the fries alongside this sandwich, if only to fully reconstruct the lomo saltado with its last puzzle piece. But more than that, the fries are served rippling-hot from the fryer and are the ideal thing to dip into the aji.

About the only problem I have with this sandwich was the egg that's its namesake. It didn't add much to the party, and the runny yolk made it impossible to eat without making a mess. Next time, I'm going to ask the line cook to make it well-done.

That line cook, by the way, is also one of the owners. When I asked him to confirm the restaurant's affiliation to Inka Mama's, he smiled and said, "Yes! That's my mom!"

"So what does *mamón* mean?" I asked curiously.

"It means mama's boy," he replied with a wink.

MAMÓN HILLSIDE EATERY
26676 Portola Pkwy., Ste. D, Foothill Ranch, (949) 305-8552, mamonrestaurants.com. Open daily, 11 a.m.-8 p.m. Meals, $8.50-$16. Beer and wine.

WHAT THE ALE

» SARAH BENNETT

Saving Sunnyside

It's not every day that you can drink craft beer to bring a 112-year-old cemetery back to life. But that's exactly what Ryan Hughes and Martin Svab of Phantom Carriage Brewery want to let you do with their dark-arts beer fest.

Dubbed "A Celebration at Sunnyside Cemetery," the June 30 event will bring dozens of local breweries to the Long Beach's historic burial ground, which faces imminent closure if it doesn't find a way to sustain its monthly operating costs.

As fans of the macabre, Phantom Carriage founder Svab and his general manager/sales director girlfriend Hughes approached the cemetery with an idea for a fundraiser that would combine craft beer with the custom hearses and witchy retail of the death-positive vintage horror community. "It's the most historic place in Long Beach," says Hughes.

Founded in 1906, Sunnyside serves as the final resting place for Civil War veterans, the city's founders and working-class immigrants alike, making it a crucial piece of Long Beach history, albeit one that rarely gets the love it deserves.

Currently managed by a small group of volunteers, Sunnyside's upkeep now far outweighs its income, and it needs help with its crumbling structures, dead trees and pesky gopher problem.

Breweries as close as Ten Mile and as distant as Chimay have already signed on to pour. And all proceeds from A Celebration at Sunnyside go directly into keeping the historic graveyard alive.

The event is just the beginning of what Hughes and Svab hope will be a long programming partnership that includes summer movie screenings and more. "[Sunnyside is] the only place for me that's peaceful. It's a form of serenity in the busy city," Svab says. "You can watch the world go by, but time's stopped here."

A CELEBRATION AT SUNNYSIDE CEMETERY
at Sunnyside Cemetery, 1095 E. Willow, Long Beach, festivalabscura.com. June 30, noon-4 p.m. $20-$65. 21+.

SARAH BENNETT

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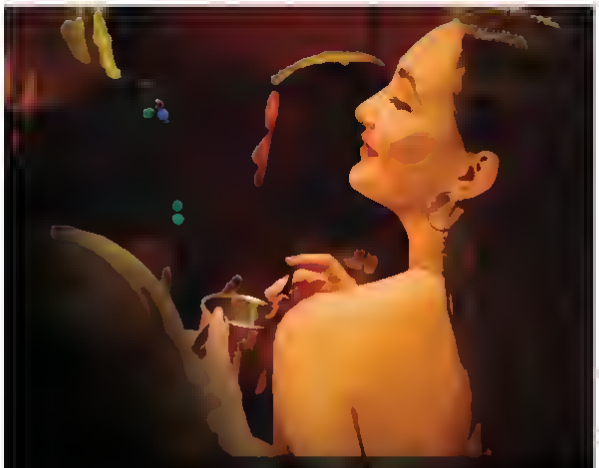
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COURTESY OF DUNKIN DONUTS

Booze and Treats

Four options for your calendar

BY ANNE MARIE PANORINGAN

We like to plan ahead, and we thought you might, too. All the price points are covered, so consult with your wallet if you aren't sure whether to add these to your calendar

OC WEEKLY ARCHIVES

TWENTY EIGHT SCOTCH TASTING
A quartet of fine spirits await those who RSVP for this delectable Dalmore experience. Featured are 12, 15, 18 and Cigar Malt Reserve varieties, as well as whiskey-inspired hors d'oeuvres. And don't be afraid to ask about the difference between scotch and whiskey. *Twenty Eight Restaurant, 19530 Jamboree Rd., Irvine, (949) 852-2828, www.twentyeightoc.com. Thurs., May 31, 5:30 p.m.*

NATIONAL DONUT DAY!
If you are passing a Dunkin' Donuts at some point on Friday, you must turn into the lot. With the purchase of any beverage, you'll receive a free classic doughnut. Drinks include iced tea, Frozen Chocolate and vanilla chai, and your treat options include Boston Kreme, jelly, old fashioned, glazed chocolate cake, and a series of frostings with rainbow sprinkles. Choose wisely. *Dunkin' Donuts, various locations, www.dunkindonuts.com. Fri. See website for store hours*

BLUEFIN WINE DINNER
Experience a multi-course experience prepared by Takashi Abe that includes pairings from DAOU Vineyards and Winery with each dish. There are two seatings offered for the set menu, you can get more details and make reservations by emailing bluefinrestaurant@hotmail.com. *Bluefin, 7952 E. Pacific Coast Hwy., Newport Beach, (949) 715-7373, www.bluefincrystalcove.com. Sat., 5 and 8 p.m. $150.*

OC NIGHT MARKET
Did you miss the recent OC Night Market at the Fairgrounds in Costa Mesa? You aren't alone. The next one is mid-June, and you'll want to get there early, as the lines are shortest in the first couple of hours. Check the website for vendor info and bring plenty of cash. *Orange County Fairgrounds, 88 Fair Dr., Costa Mesa, www.ocnightmarket.com. June 15-17, 4 p.m. $5, children ages 3 and younger, free, parking, $8*

CYNTHIA REBOLLEDO

A Beautiful Marriage

Cold noodle salad at Fleenor's On 4th

Since Judy Fleenor (of Crave Restaurant) opened Fleenor's On 4th in Santa Ana, it has quickly become a local favorite for lunch and dinner thanks to chef Linh Nguyen (formerly of the Crosby and Foodbeast). Among his array of tasty entrées is a refreshing cold noodle salad, featuring springy mung bean noodles tossed with mixed greens, mint, crisp bean sprouts, edamame, peanuts and tofu in a soy vinaigrette. It's a beautiful mélange of flavor and texture that pairs perfectly with one of Nguyen's freshly baked Neapolitan pizzas—soft and tender, the charred and chewy dough makes for a superior margherita pie.

EAT THIS NOW

» CYNTHIA REBOLLEDO

FLEENOR'S ON 4TH
400 W. Fourth St., Santa Ana, (714) 316-5421

DRINK OF THE WEEK

» CYNTHIA REBOLLEDO

Sergio Smash at Pueblo

As days get warmer, we suggest you sit at Pueblo's small bar—or even better, at one of the counters out front—as you enjoy a steady stream of classic tapas, including the charred goat cheese, queso fundido spread with black truffle and honey, and the crunchy bite-sized croquetas with creamed cod and potato topped with manchego. Pay special attention to the wines that pair elegantly with the Paella Mercado (Spanish saffron rice, plump shrimp and succulent pork belly). But for a lighter cocktail, order the refreshing Sergio Smash.

CYNTHIA REBOLLEDO

THE DRINK
This take on the mojito classic substitutes sake, a blend of liquor and craft sake, for the traditional rum, creating full and complex flavors that keep you craving more tapas. Sip, bite and enjoy!

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ANNAPURNA PICTURES

Keep the AC Running

Here's our summer 2018 film preview!

BY AIMEE MURILLO

It's been a good year so far for movies. And while audiences are plugged into online streaming services such as Netflix or Hulu (and with good reason—have you seen *Wild Wild Country* yet?!), it can be hard to pay attention to what's coming to the big screen, too. That's why I've come up with this short indie film guide of what to see this summer. Fear not, introverts, there's a couple of online streaming releases included here, too.

Sicario: Day of the Soldado

The follow-up to Denis Villaneuve's cartel thriller, *Day of the Soldado* brings back stars Benicio Del Toro and Josh Brolin in an escalating war between terrorists across the U.S.-Mexico border. Directed by Stefano Sollima—though sadly lacking Emily Blunt—this sequel aims to up the ante in suspense, action, and Brolin and Del Toro squinting through black sunglasses as a human/soldier team. (Projected release: June 29, nationwide.)

Sorry to Bother You

Boots Riley's feature film tackles race in an irreverent, satirical way. Lakeith Stanfield plays Cassius Green, a down-on-his-luck young man trying to make a dollar who takes a job as a telemarketer. But the key to success, according to his older, fellow African-American co-worker (Danny Glover), is to use a fake white accent to rack up numbers in sales. Rising up the corporate ladder in quick succession, Cassius discovers the dark underbelly of the business world he has now found himself a part of. (Projected release: July 6, nationwide.)

The Misandrists

Toronto underground director Bruce LaBruce has had a long career of making subversive, sexually transgressive films that provoke thought as much as they shock. Sticking to the same low-budget, punk, DIY ethos since the '90s, his latest piece of cinema seems relevant in this time of heightened feminist consciousness. In *The Misandrists*, a militant lesbian cult aims to dismantle the patriarchy by any means necessary, but one member takes in a male stowaway with whom she has fallen in love. Sounds like a perfect film to screen at the Frida Cinema, no? Hi, Logan! (Projected release: to be announced.)

Never Goin' Back

This comedy, released by A24, was welcomed at the Newport Beach Film Festival in April. Maia Mitchell and Camila Morrone star as two young best friends waitressing at the same Texas diner. Burnt out by their dreary surroundings, the two precocious high-school dropouts plot to make extra money for a trip to the beach. Wholesome, this film is not, as the teens spend plenty of their time getting wasted at parties, pranking each other with penis drawings on each other's faces, and thumbing their nose at the hapless adults around them. As writer/director Augustine Frizzell's feature debut, this uproarious ode to teenage mischief is one to look out for. (Projected release: Aug. 3, nationwide.)

Don't Worry, He Won't Get Far On Foot

Gus Van Sant's latest stars Joaquin Phoenix as the late humorist and cartoonist John Callahan, who based much of his comedy on his physical disabilities. The film tracks John's life before and after the auto accident that rendered him a quadriplegic for the rest of his life, featuring the cathartic, gallows humor that got him through it. Other stars appearing in their hippy-dippy best are Rooney Mara, Jonah Hill, Carrie Brownstein, Kim Gordon, Jack Black, Beth Ditto and Heather Matarazzo. (Projected release: July 13, Amazon.)

The Sisters Brothers

Just thought I'd drop one early fall film release, as it's likely to get some hype over the next few months. This dark comedy/western stars John C. Reilly and—hey, Joaquin Phoenix again—as the titular brothers, an assassin duo who are on one last assignment before they can retire for good. Riz Ahmed and Jake Gyllenhaal play partners who have stolen from the Sisters brothers' boss, thus the next targets being hunted. The on-screen dynamic between Reilly and Phoenix works surprisingly well, making their mission across Oregon an enjoyable one. (Projected release: fall 2018.)

AMURILLO@OCWEEKLY.COM

Let's Be Logical About This

BY MATT COKER

Boogie Nights. A six-film Directors Series tribute to Paul Thomas Anderson kicks off with his 1997 journey into the porno industry of the late 1970s/early '80s. An idealistic producer (Burt Reynolds), who aspires to turn dirty films into an art form, recruits a well-hung greenhorn (Mark Wahlberg), who is introduced to an extended "family" of misfits played by Julianne Moore, Don Cheadle, Philip Seymour Hoffman, John C. Reilly, William H. Macy, Luis Guzman and Heather Graham. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., May 31, 12:30, 4 & 7:30 p.m. $7-$10.*

RBG. Betsy West and Julie Cohen present a revelatory documentary on U.S. Supreme Court Justice Ruth Bader Ginsburg, who at age 85 is an unexpected pop-culture icon. Yet, before this cinematic biography, the personal journey of the quiet, diminutive legal warrior has been largely unknown. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., May 31, 1, 3:15, 5:30 & 7:45 p.m. $8.50-$11.50; also at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Thurs., May 31. Call for show times and ticket prices.*

You Were Never Really Here. Lynne Ramsay's 2017 Cannes winner for Best Actor and Best Screenplay stars Joaquin Phoenix as a traumatized Gulf War veteran who is desensitized to violence. That makes him the perfect gun-for-hire to track down missing girls, including an ambitious New York senator's 13-year-old daughter. *The Frida Cinema, thefridacinema.org. Thurs., May 31, 2, 4, 6 & 8 p.m. $7-$10.*

Andy Irons: Kissed By God. Surfing champ Andy Irons' struggles with bipolar disorder and opioid addiction are covered in this documentary that begins with a special introduction and is followed by a special Q&A. Various theaters, *www.fathomevents.com. Thurs., May 31, 7 p.m. $12.50.*

The Proposal. The Source OC's Outdoor Movie Night continues with Anne Fletcher's 2009 rom-dramedy about a powerful book editor (Sandra Bullock) trying to fight deportation to her native Canada by passing off her hapless assistant (Ryan Reynolds) as her fiance. Seating is first-come, first-served. *The Source OC, 6940 Beach Blvd., Buena Park, (714) 521-8858, www.thesourceoc.com. Fri., 7 p.m. Free.*

Best F(r)iends. You have the option this week of seeing the full, long-awaited, follow-up project from Greg Sestero and Tommy Wiseau, who created 2003's lamesterpiece *The Room*, or just the second half of the movie whose first half Fathom Events premiered in March. In Volume One of *Best F(r)iends*, Sestero plays a drifter and Wiseau a mortician who together hatched an underground enterprise before greed, hatred and jealousy consumed them. In Volume Two, the drifter encounters wild and crazy characters while on the run through the Southwest, while the mortician is hit with more than a few surprises. "An Evening With Greg Sestero and *Best F(r)iends*" has the author of *The Disaster Artist: My Life Inside the Room* attending a sneak-peek screening of the entire *Best F(r)iends* at the Frida and leading "Inside *The Room*!" (Sestero's interactive journey through the mind of Wiseau in which he reads from his book and invites members of the audience to act out deleted scenes from the original screenplay). Sestero will also sign stuff and take audience questions. Best F(r)iends, *Volume Two at various theaters; www.fathomevents.com. Fri. & Mon., 8 p.m. $12.50. "An Evening With Greg Sestero and Best F(r)iends" at the Frida Cinema, thefridacinema.org. Tues., 7 p.m. $15.*

Spider-Man: Homecoming. It's an outdoor screening of Jon Watts' 2017 reboot, which is already getting a sequel. Tom Holland stars as Peter Parker and his superhero alter-ego, who encounters a new menace prowling New York City's skies. Co-stars include Michael Keaton as Adrian Toomes/Vulture and Robert Downey Jr. as Tony Stark/Iron Man. *Beachfront Cinema at Huntington State Beach, Beach Blvd. & Pacific Coast Hwy., Huntington Beach, beachfrontcinema.com. Sat., 5 p.m. $9-$49.99.*

The Rocky Horror Picture Show. The pioneering midnight movie starts with the car of sweethearts Brad and Janet (Barry Bostwick and Susan Sarandon) breaking down near the eerie mansion of Dr. Frank-N-Furter (Tim Curry). The transvestite scientist's home also hosts a rocking biker (Meat Loaf), a creepy butler (Richard O'Brien) and assorted freaks, including a hunk of beefcake named "Rocky." Shadow cast Midnight Insanity performs in front of the screen. *Art Theatre (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

The Royal Opera House: *Macbeth*. Phyllida Lloyd directs the ballet and opera that has the warrior Macbeth fighting on the side of the King of Scotland—until a coven of witches prophesizes that Macbeth shall become king. Ruthless ambition then drives Macbeth and his wife to commit horrific acts. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0448; also at Regency South Coast Village, (714) 557-5701. Sun., 12:55 p.m.; Tues., 7 p.m. $14-$17.*

PARAMOUNT PICTURES

The Producers. Mel Brooks' 1967 comedy has beleaguered impresario Max Bialystock (Zero Mostel) and impressionable accountant Leo Bloom (Gene Wilder) hatching a plot to produce the biggest sure-fire flop in the history of Broadway, so they can keep investors' $2 million advance. That blows up when the Nazi-loving musical *Springtime for Hitler* is a hit. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

Blazing Saddles. Mel Brooks' comedy, among the funniest movies of all-time, has the new black sheriff of Rock Ridge (Cleavon Little), his gunslinger-turned-drunk sidekick (Gene Wilder) and the "salt of the earth... morons" of the frontier town battling baddies bent on clearing everyone out for a new railroad—and a classic pie fight. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0448. Tues., 7:30 p.m. $8.*

Fate/stay night [Heaven's Feel] I. presage flower: The Movie. For those who made it through the title, these screenings mark the premiere of the English-dubbed version of the anime from a popular franchise. Despair, romance and terrifying secrets of the Holy Grail War are experienced by protagonist Shirou Emiya (voiced by Bryce Papenbrook). Tomonori Sudo directed the adaptation of Kinoko Nasu's story. *Various theaters, www.fathomevents.com. Tues. & Thurs., June 7, 7:30 p.m. $12.50.*

Star Trek: Beyond. The science-fiction series Interstellar Adventures' Weekly Movies for Teens presents Justin Lin's PG-13 franchise film from 2016 about a surprise attack by Krall (Idris Alba) causing the *Enterprise* to crash-land on a mysterious world. Chris Pine and Zachary Quinto return as Captain Kirk and Spock. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Wed., 4 p.m. Free.*

Get Out. FPL Arthouse presents first-time director Jordan Peele's horror/social commentary flick that was the best-reviewed film of 2017 and an Oscar winner for his Original Screenplay. Daniel Kaluuya plays a young black photographer invited by his white girlfriend (Allison Williams) to meet her parents for the first time. Chris gets nervous when he finds out Rose did not disclose she was bringing home an African American, but her family proves to be over-accommodating—at first. As the weekend progresses, Chris finds much more than Dockers, mayonnaise and non-rhythmic dancing. *Fullerton Public Library, (714) 738-6327. Wed., 6 p.m. Free.*

Indiana Jones and the Temple of Doom. The first sequel to *Raiders of the Lost Ark* has Indiana Jones (Harrison Ford) teaming up with a nightclub singer (Kate Capshaw) and a 12-year-old (Jonathan Ke Quan) to help retrieve a stone for Indian villagers who believe evil spirits have taken their children away. *Regency South Coast Village, (714) 557-5701. Wed. Call for show time. $9.*

Life. Daniel Espinosa's 2017 scary sci-fi thriller is about a team of scientists aboard the International Space Station discovering a rapidly evolving life form that wiped out Mars and now threatens life on Earth. Jake Gyllenhaal, Rebecca Ferguson and Ryan Reynolds star. *Fullerton Public Library, (714) 738-6327. Thurs., June 7, 1 p.m. Free.*

MCOKER@OCWEEKLY.COM

Zero Gravity's Rainbow

Huntington Beach Art Center's loosely curated exhibit playfully stretches the boundaries of color

BY DAVE BARTON

There's a bait-and-switch going on at Huntington Beach Art Center. It seems that many of the 20 artists in co-curators Jim Ellsberry and Suzanne Walsh's "Color Vision" didn't get the note that the exhibition's theme is about hues, tints, shades and tones. Most, in fact, seem less interested in playing with color than in walking a blurry line between sculpture and painting.

Beginning with those that do focus on color, some of the most startling are Victoria MacMillan's striking *Downtown, Yield* and Marie Thibeault's *Morning Cities*. In contrast to the gray palette of standard concrete-jungle cityscapes, MacMillan gives the underbelly of a freeway overpass yellows and pinks, while the street below radiates deep ocean blues, fluorescent greens and stop-sign reds. More abstractly, the reds and greens in Thibeault's painting are used to redirect our attention, pulling our eyes to the center and bottom of the canvas. That stills the unfocused bedlam of her wide swath of urban destruction, pulling focus to what feels like a cross between *The Wizard of Oz* and a chalked-out crime scene.

David Michael Lee's stacked "pleasure cube" canvases—primary-color rectangles abyly poking into squares against a retro teal background—have a similar flavor. Creatively stained by what appears to be a painted doily in several spots, the image doesn't speak to me on a narrative level, but once you've seen it, the geometric erotica is unforgettable. It would make an amazing wallpaper.

I'm a huge admirer of Victor Hugo Zayas' thick, oversized city and nature studies, in part because they look so much as though they've been carved out of paint. His two oil images here—a portrait of a geisha in violent disarray contrasting with the second of a peaceful, reclining nude—are a break from his recent work, focusing on the figurative. But his use, yet again, of muted environmental greens, browns and blacks gives them a feel as if they're pale copies of older, better work.

Color figures prominently in the aesthetically perfect painted sculptures of artist Bret Price; his seemingly light-as-air steel squiggles and whirls capture moments of movement as though they were metal Polaroids. *The Donald* is an orange scribble of No. 45's profile, complete with Propecia-generated mop of hair. *Red Vortex*'s sci-fi corkscrew dehriously loses its shape as it begins to coil in on itself, while *Blue Swim* reminded me of a gaggle of arrow-headed flatworms writhing around one another. *Cross Current*, also in blue, is a beautiful bit of the ocean caught mid-curl.

KATHLEEN FENSTERMAKER

No paint is involved in Connie DK Lane's *Elemental Convergence*, the artist's abstract rainbow ode to the harmony of nature. Created from plastic lacing attached at the top of two entryway walls, crisscrossing one another in a canopy, they're stretched, tied to small screw-eyes and left to fall down the side of each wall. The piece is simple, even comforting, like a child's living-room fort made of blankets.

I was equally enamored with Caesar Alzate Jr.'s startling ted *Object No. 008* and *Object No. 004* paintings, their layered acrylic creating a surface resembling the luxurious plush of a carpet. Adam Sabolick's two paintings also brim with texture: *Well Is Well* has a forbidding background, the color mixed so dark that only tiny hints of brown and green are evident, the artist decorating the void with ropes of paint only slightly brighter, squeezing them straight from the tube onto the canvas in three thick ropes. Another piece, *Paradise Bloom*, dispenses with hints of color altogether, its dusky layered paint creating the appearance of a picture frame around a white square in the middle. It's too easy to get bogged down in the mechanics of Tom Dowling's *Double Shuffle*, the drabness of his painted surfaces secondary to the smooth lines and numerous complexities of its construction.

There are groupings of squares, one the pale color of an Orange Bang, the second in white with a black line at center, almost obliterated by a beige EKG. Separated by a thin teal strip from the first grouping, the third and fourth squares share compliments of each other's black and white, a penciled pair of angled lines bisecting the last. All four rest atop a diminutive shelf of unpainted blond wood, partitioned to match the breaks of the first three squares. A small block of fluted paper is nestled inside the shelf, the top painted black. The long, boxy shadows created when light hits the piece adds further dimension wholly unassociated with color.

Shoehorning work into a themed exhibition is the modus operandi of group shows as large as this, so the fact that not everything fits the stated mission generally deserves a big shrug. However, an exhibition that isn't tightly controlled by its curators isn't always a bad thing. It may end up casting a bigger net than its title's narrow definition. On the rare occasion that that happens, as it does here, be grateful.

"COLOR VISION"
at Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650; www.huntingtonbeachartcenter.org. Open Tues.-Thurs., noon-8 p.m., Fri., noon-6 p.m.; Sat., noon-5 p.m. Through June 16. Free.

ARTSOVERLOAD

» AIMEE MURILLO

June 1-7

"CLIFF CRAMP: ARTS & ENTERTAINMENT": A look at the graphic artist's work from comics, film, television and other digital medias. Thurs.-Fri., noon-4 p.m., Sat.-Sun., 10 a.m.-4 p.m. Through Aug. 19. Free. Orange County Great Park Gallery, 6950 Marine Way, Irvine. (949) 724-8247, ocgp.org/arts.

***CLYBOURNE PARK*:** This play focuses on the various events before and after those of Lorraine Hansberry's *A Raisin in the Sun*. Opens Wed. Tues. Wed. & Fri., 7:30 p.m., Thurs. & Sat., 2 & 7:30 p.m., Sun., 1 p.m. Through June 24. $45-$75. Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787, www.lagunaplayhouse.com.

***DANCE VARIATIONS*:** The Classical Dance Center presents this recital ranging in styles from jazz to classical and in ages from 3 to adult. Thurs., 6:30 p.m. $22. Irvine Barclay Theatre, 4242 Campus Dr., Irvine. (949) 854-4646, www.thebarclay.org.

FINE ART POP UP: The Under One Roof collective presents artisanal works. Fri., 6 p.m. Free. Fox Fullerton Theater, 512 Harbor Blvd., Fullerton. (714) 870-0058, www.foxfullerton.org.

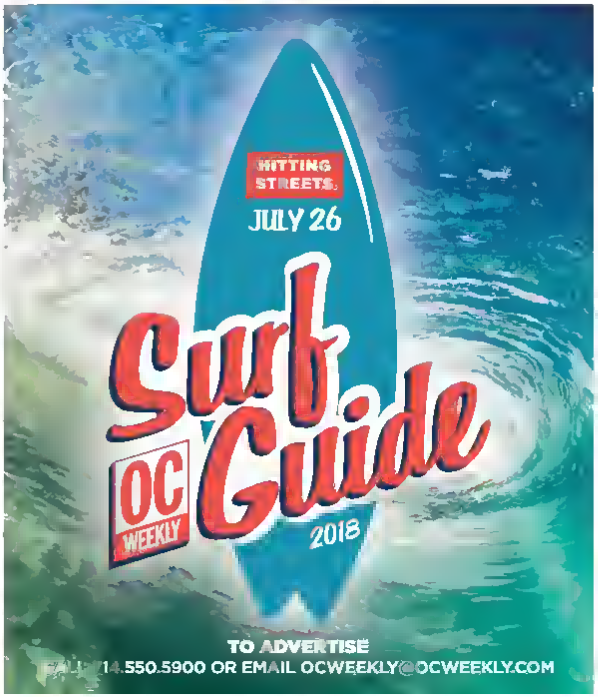
***FLIGHT*:** Based on actual slave narratives and African American folktales, the tale of a slave sets off a chain of storytelling scenes using song, dance and monologues to heal the woman's son and husband. Fri.-Sat., 8 p.m., Sun., 2 p.m. Through June 18. $24. Long Beach Playhouse, 5021 E. Anaheim St., Long Beach. (562) 494-1014, www.lbplayhouse.org.

GALLERY FINE ARTIST+ MURALIST STEVE MARTINEZ. The artist who painted a mural inside the 1888 Center space will speak about his work, inspirations and upbringing for a live podcast. Sun., 5 p.m. Free. RSVP recommended. 1888 Center, 115 N. Orange St., Orange. (657) 282-0483, 1888.center.

MUSIC AND STORIES FROM THE STAGE: Festival Singers of Orange County brings an evening of famous songs from numerous operas and musicals, as well as a celebration of Leonard Bernstein's 100th birthday. Sun., 3 p.m. $15. Lake Forest Sun and Sail Club, 24752 Toledo Way, Lake Forest; www.performingartslive.com.

"ROME REVISITED": Multidisciplinary art made by fellows and residents from the American Academy in Rome, curated by Carolyn Yarnell. Open Thurs.-Sun., noon-5 p.m. Through June 23. Free. Orange County Center for Contemporary Art, 117 N. Sycamore St., Santa Ana, (714) 667-1517, occca.org.

WATERCOLOR WORKSHOP: All skill levels learn expressive painting techniques through rendering an image of a peaceful countryside barn, as taught by Dan Dickman. Sat., 9:30 a.m.-3:30 p.m. $85 (not including supplies). Ages 16+. City of Brea Art Gallery, 1 Civic Center, Brea, (714) 990-7730, www.breagallery.com.



LIVE MUSIC *WEEKLY SCHEDULE*

THURSDAY 5/31
Andrew Bloom 8pm-Close *Shebeen Bar*
Mando Cordova 7pm-Close *DBN Lounge*

FRIDAY 6/1
Stone Jonez 9pm-Close *Shebeen Bar*
DJ Blunk 9pm-Close *DBN Lounge*

SATURDAY 6/2
Slapbak 9PM-Close *Shebeen Bar*
DJ BB Guns 9pm Close *DBN Lounge*

SUNDAY 6/3
Jazz Brunch w/Maureen O'Sullivan
1pm- 3pm *Shebeen Bar*
Einstein Brown 5pm-7.30pm *Shebeen Bar*
Jahgun 7:30pm-Close *Shebeen Bar*
Francois Deen 6pm-Close
DBN Lounge

MONDAY 6/4
Special Monday Performance!
133 Band 7pm *Shebeen Bar*

THURSDAY 6/7
Andrew Bloom 8-Close *Shebeen Bar*
Mando Cordova 7pm-Close *DBN Lounge*

FRIDAY 6/8
Tijuana Dogs 9pm-Close *Shebeen Bar*
Dj Audissey 9pm-Close *DBN Lounge*

SATURDAY 6/9
Drag Me to Brunch 11am-2pm*
Ticketed Event, Purchase at MozambiqueOc.com/dragmetobrunch
Pest Action Heroes 9pm-Close
Shebeen Bar
DJ BB Guns 10pm-Close *DBN Lounge*

SUNDAY 6/10
Jazz Brunch w/Mando & Friends
1pm- 3pm *Shebeen Bar*
Einstein Brown 5pm-7:30pm *Shebeen Bar*
Lesterferl 7:30pm-Close *Shebeen Bar*
Francois Deen 6pm-Close
DBN Lounge

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Forever Infected

Sum 41's rock & roll disease: They get older, fans stay the same age

BY JOSH CHESLER

COURTESY OF SUM 41

Though it might be nostalgic for many former angst-ridden teens, Sum 41's *Does This Look Infected?* probably doesn't make a whole lot of lists of all-time classic albums—at least not yet. But while November 2002 may not seem like ancient history for some stuffy old music critics, anyone attending middle school around that time undoubtedly remembers such brash and catchy tracks as "The Hell Song" and "Still Waiting," which built the legacy of the most iconic Canadian pop-punk band.

Sure, it might've been the previous year's *All Killer No Filler* that launched Sum 41 into the spotlight, but "Fat Lip" and "In Too Deep" could've easily fallen into the graveyard of singles featured on *Now That's What I Call Music!* compilations, then never heard from again. *Does This Look Infected?* proved the goofy 21-year-olds from Ontario could rock just as well as any of their American counterparts around the turn of the millennium—even if the band were mostly just concerned with cranking the record out as quickly as possible so they could get back on the road.

"The weirdest thing about it was how little time we spent on the record when making it," says lead vocalist/guitarist Deryck Whibley. "We were only in the studio for a couple of weeks, and I'd only written songs for the record in a few weeks. The reason was that it was our second record, and the first record had done pretty well, so all we wanted to do was stay on the road and keep touring. That's all we liked to do, and that's still all we really like to do. We were 20 or 21 years old, so it was just a giant party every night, and we didn't want the party to end. We wanted to go into the studio really quick and get it out of the way so we could get back to partying."

The quintet recently wrapped a celebration tour for their sophomore album's 15th birthday, which had Whibley and the band performing some deep cuts off *Does This Look Infected?* for the first time in more than a decade. While plenty of artists may dread bringing up the past, Sum 41's singer certainly doesn't seem to mind. Even if some of the tracks may have a different meaning to him now than when he originally penned them, Whibley is mostly enjoying the fact that his improved musicianship has made the older tunes less strenuous on his vocal cords—something he didn't necessarily consider in his early 20s.

"[Playing the songs from *Does This Look Infected?*] is much better now because we're all better at it," Whibley says. "In those early days, playing some of those songs was much more difficult because I would write songs that were a little more difficult to perform live. Going into the studio is very different from being onstage, and it was just a different thing. I didn't know how to write music that we would be able to perform easily live. That was sort of a lesson on that record because a lot of those songs are in a really high range—they're really shouty—so when you start doing four or five of those songs in a row, it gets really difficult on your voice. These days, it's much easier because I've been singing for so much longer."

As much as the guys in Sum 41 have grown over the past 15 years, a big chunk of their audience has remained young enough to make David Wooderson jealous. These days, Whibley's lyrics fall on many ears that weren't even born when he originally wrote them, as the group's brand of angsty rock tends to hit close to home with a pubescent audience—no matter the decade. While the early Sum 41 fans are now hanging out in the back of venues, sifting through the sands of nostalgia and worrying about their morning commute during the band's concerts, the crowd Whibley sees night after night looks more or less the same as it did in the early 2000s.

"Our fan base for every album has always stayed pretty consistently young," Whibley says. "It seems like the new generation of 14-, 15- and 16-year-olds get into the band—and I've never really thought about, understood or tried to question it much, it's just an observation. The crowd always looks the same as it did back then, even if we look much older. We play a lot of the same venues, too, so everything looks the same, and it kind of feels in a good way like nothing really changes. It was fun back then, and it's probably even more fun now. The fact that we're still doing it all makes us appreciate it a lot more than we did back then, too."

Aside from the personal connections that many fans have to *Does This Look Infected?*, there's also a direct musical tie between the album's release and Sum 41's recent comeback. When the band released a single track in June 2016 as a teaser for their first record in five years, *13 Voices*, the song they opted to drop stemmed directly from an unused piece of *Does This Look Infected?*

"The first single on the last record, 'Fake My Own Death,' I actually started on *Does This Look Infected?* and never finished it," Whibley says. "I'd forgotten about it completely until I stumbled across it when I was looking through some old tapes for *13 Voices*, and I was like, 'Oh, shit, why didn't we ever finish this?' I remembered it but wasn't sure whatever happened to it, so I finished it, and it became 'Fake My Own Death.' I hear *Does This Look Infected?* in that song, but it's done with the new band all these years later. That song is the perfect evolution in a way."

Although Whibley says there won't be an anniversary tour for *Chuck* next thanks to an upcoming record and subsequent tour cycle, anyone who caught a *Does This Look Infected?* show clearly saw the band know how to throw a birthday party. Even with cleaner lives and adult responsibilities, the guys in Sum 41 aren't nearly old or boring enough to take the easy way out and just stand around onstage performing the album just as it sounded when you bought it on CD at Tower Records.

"We tried to do something special with the songs, change a few things around, and not do it all in the right order," Whibley says. "We're just having a little bit more fun with it because, to me, it's a birthday party, and you can do whatever you want on your birthday, right?"

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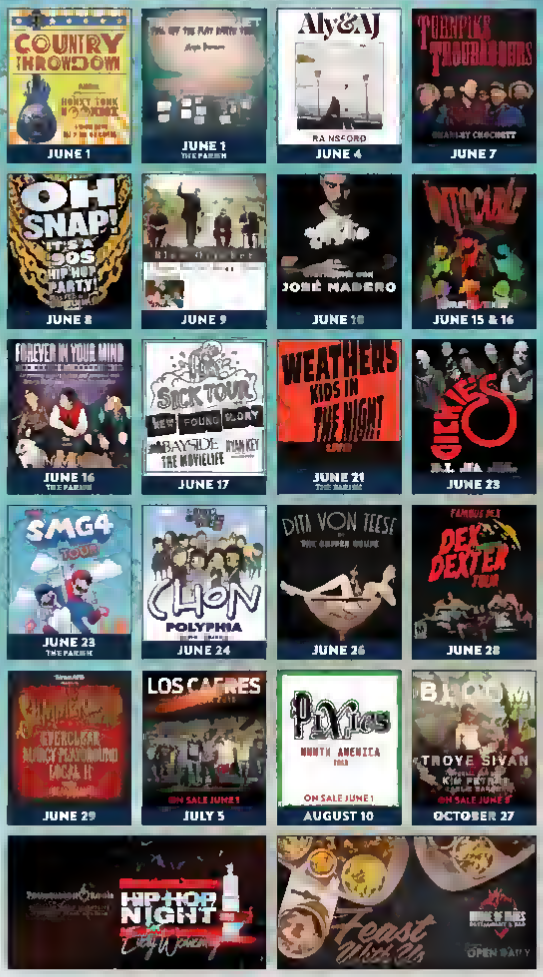

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CORRIEL PHOTO

Take a Bite Out of Burritos

Brad Nowell tribute band assembles for a Sublime cause

BY JACKIE CONNOR

Since Casey Sullivan was a kid, he has had a deep connection to music. His dad (known as "Pops" at shows) introduced him to the Beatles, Phil Collins and many other legends, but when Sullivan's brother tossed the then-11-year-old a Sublime cassette tape, it was love at first oote. The Santa Ana native was drawn to punk, ska and reggae, so it was no surprise that the late, great Bradley Nowell's reggae-infused punk tunes would grab hold of Sullivan and become a major influence in his music career, from his reggae band Seedless to his Sublime tribute band Burritos. With the Nowell Family Foundation, his Burritos crew—Shay Pino (drums), Katie Jo Sullivan (bass), Adrian Olmos (sax) and Alex Vo (lead guitar)—aim to raise the funds the foundation needs to build a treatment center for musicians who are struggling with addiction.

OC WEEKLY: *What motivated you guys to start Burritos?*

CASEY SULLIVAN: I'm good friends with Bradley [Nowell]'s sister. She used to see my band Seedless, I met her at the Slidebar a while back, and we just kept in contact. One day, I saw her post that [the Nowell Family Foundation was] going to start working toward a treatment center called Bradley's House. It's a six-bed treatment center for musicians struggling with opioid addiction. They were trying to raise funds, and I've been playing Sublime my whole life ... so I wrote her and said, "maybe we can do a benefit/cover show of Sublime tunes and donate the money to Bradley's House." She loved the idea and got their foundation behind us.

I don't know if anyone has ever told you, but you look like Bradley a little bit up there.

I've had kind of longer hair, but before the show, my brother said, "You should buzz your head to see what happens." I thought, "Why not? Summer's coming up." And ever since then, everyone's been saying I look a lot more like Bradley.

How did your band get together?

Shay is from Seedless, we met at Hewes Middle School in Tustin. Since then, we've been pretty much best friends ... His dad always made him practice drums for three hours every day after school. My uncle gave me a guitar, and eventually, we started jamming together and formed Seedless in '07. The rest of the band—Alex, Adrian and [my wife] Katie—were in a band called the Outriders. They were kind of a bluegrass sound, and they put on a really fun show, always laughing and having a good time onstage. We were happy to have that vibe from the Outriders mixed with Seedless.

As a band, do you guys have a favorite set or song that takes you back to the days of listening to Sublime on tape?

There is a song called "Slow Ride" that we play, and it's funny because there is a skit in the song in which a guy calls a girl, and she's like, 'Stop calling me!' It's kind of a funny little song conversation. So, Katie gets on the mic and does the ad lib with me. That's probably my favorite to play right now.

With the Nowell family, you work through Burritos to help raise funds for Bradley's House construction, right?

The main goal is to try to ... raise enough funds to get [Bradley's House] going. [They're aiming for $500,000.] I've been printing the T-shirts for the Nowell Family Foundation, and they involve me with a lot of the things for the foundation. We've been getting together at Brad's dad's house, Jim Nowell, in Long Beach ... and just trying to figure out the best way to raise money.

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COURTESY OF SHATTERED FAITH

Friday

DR. DOG 8 p.m., $32, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryocc.com

THE LONELY BISCUITS, SHAKEFEATHERS, THE JUNGLE CATS 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerocm.com.

SHATTERED FAITH, HIS EYES HAVE FANGS, THE MORMONS, PORTIONS 8 p.m., $10, 21+. Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

SUGARLAND 7 p.m., $32-$121, all ages. Honda Center, 2695 E. Katella Ave., Anaheim, www.hondacenter.com.

TRANSVIOLET 7 p.m., $10, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

WANK, THETAINT, DOWNVOTE, GENERIC RESPONSE, FUCKING FUNZIES 7:30 p.m., $10, 21+. The Karman Bar, 25022 Cape Dr., Ste. C, Laguna Niguel, (949) 582-5908, www.thekarmanbar.com

WARPED TOUR HATTLE OF THE BANDS SEMI-FINAL 6:30 p.m., $10, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com

Saturday

ANVIL, SHADOW SIDE, SUN LORD 7 p.m., $20, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com

DIGABLE PLANETS 11 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryocc.com.

JUNGLE FIRE, SOUL SCHATCH, DJS GAZOD, COSTA & PERSONIFY 8 p.m., $10-$12, 21+. Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

RYAN RAMIREZ 7 p.m., $10, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, allages.com

SAMMY BRUE, PEARL CHARLES, L.A. EDWARDS 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerocm.com.

Sunday

DARIUS 9 p.m., $18, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com.

VITAL, ALTER BOYS, DEVIATED STATE, JABBERMIDUTH 8 p.m., $10-$12, 21+. Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

Monday

ALY & AJ 7 p.m., $20, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

BLANCO NINO, MOONGHASS MOUNTAIN, FREE DIRT, THE MIRROR 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerocm.com

Tuesday

THE RODKS 8 p.m., $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryocc.com.

THE MONKEES PRESENT THE MIKE AND MICKY SHOW dinner show, 8 p.m., $105, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.citynationalgroveofanaheim.com

Wednesday

APOLLO BEBOP, CHAPIS 8 p.m., $6, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerocm.com

WET 9 p.m., $25, 21+. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com

Thursday, June 7

CHAOS CHAOS, TANGERINE, SLUT ISLAND 9 p.m., $10, 21+. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryocc.com

HOWLIN RAIN 8 p.m., $10-$12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarerocm.com

RURT TRAVIS, MAKARI 7 p.m., $12-$14, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, allages.com

THREE THE HARD WAY, DJ NICKY DETROIT, DJ SOUL 8 p.m., free before 10 p.m., $5 after, 21+. Alexs Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

TURNPIKE TROUBADOURS, CHARLEY CROCKETT 7 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

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7/13 COCO MONTOYA
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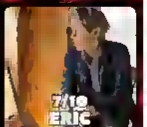
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What Works

I am a 38-year-old gay man with a serious problem. My boyfriend of five years has developed a strange fascination. We've always watched porn together, but now he has been looking at straight porn and even lesbian porn (!!!) more and more often. More than once, he has expressed an interest in having a MMF threesome—and he's a self-proclaimed gold-star gay[1]. This week, I discovered he had hidden a flashlight from me. I could tell he had used it. What is going on with him? On the other hand, we still have sex pretty frequently. He really gets off when I call his asse "pussy," which I'll do to turn him on, but I find it pretty weird. He also tells me he gets off on the thought of the two of us fucking a woman together. This really seems bizarre[2]. Could my beautiful bottom boy be turning bi? If he is, I don't know how we can handle it.

Guy Alarmed, Yeah, By Younger Boyfriend's Interest

Turning bi? Unlikely.

Always was bi and only just realized it? Likelier.

Always was bi but identified as gay because (1) he prefers men as romantic partners and (2) the biphobia he encountered in gay male spaces/bedrooms/buttholes convinced him to stay closeted, but he doesn't want to live a lie anymore, and he's done hiding from the man he loves, but instead of using his words and coming out to you like a grown-up GAYBYBI, your boyfriend is letting you know he's bi with his porn choices and a big push to make a MMF threesome sound like a sexy adventure you would both enjoy? Likeliest.

As for how to handle it, GAYBYBI, you'll have to use your words: Ask your boyfriend if he's bi. (Spoiler: He's bi, bi-curious, or so homoflexible he could tour with Cirque du Soleil.) If you're not interested in having sex with women, tell him so. If being with you means he can never have sex with a woman, tell him so. And if you would never knowingly date a bi guy, tell him he deserves better.

I recently posted an online ad for a jack-off buddy. I got a response from a man who turned out to be a gorgeous young Sri Lankan dude with a huge beautiful uncut cock. Anyway, I was really looking forward to him jacking me off and vice versa. But when I arrived, he said he was only interested in me giving him a massage, and then a handjob. Apparently, he's a straight guy who wanted to experiment with men in a very limited way. Like I said, SUPER HOT, so I happily obliged. But after he came, I was really aching for release myself. But as I stated earlier, he made it clear he did not want to reciprocate. After we were finished, he indicated that he might hit me up again. Do you think I should continue with the massage and "happy ending" in hopes he will someday feel comfortable enough to reciprocate? Or should I just go ahead and find myself another jack-off buddy?

Craving Uncut Masculine Sri Lankan

Another jack-off buddy? No, no. *Additional* jack-off buddy.

A relationship question that doesn't involve sex: Occasionally, when two people live together, they bump into each other or one may get in the way of the other. Is it reasonable to be put off if rather than simply hearing "Excuse me" when you are inadvertently in someone's way, the person trying to gain access says, "Do you have to stand there?"

Just Seems Rude

People who are courteous to strangers ("Excuse me, can I squeeze past you?") and contemptuous with intimate partners ("Do you have to stand there, you fucking dumbass?") don't value their partners and don't deserve intimacy. People who are assholes to everyone don't deserve intimacy either, of course, but they get points for being consistent.

I recently spent a wonderful weekend with a young woman from out of town who identifies as queer and poly. Being the curious gay I am, I had her explain what these things meant to her. She went on to say she is considering changing from poly to nonmonogamous. I find this confusing. I'm certainly nonmonogamous, but I've never thought of myself as poly. What is the difference?

Confused Over Lines Inside Names

I would describe the difference as Googleable, COLIN. But since you asked: A nonmonogamous person has sex with their partner and others, a poly person has or is open to having committed and concurrent romantic relationships. For one example: An ethically nonmonogamous woman fucks the boyfriend/husband she loves and other guys she doesn't; a poly woman has two (or more) guys she both loves and fucks.

I have two complaints. one with the world and one with you. My problem with the world is that it seems to think it is possible to embrace the rights of sex workers and still stigmatize the men who employ them. I am in a happy monogamish marriage, and I enjoy a very good vanilla-but-hankering-on-tantric sex life with my wife. Early on, when we discussed how open our marriage should be, we decided it would be all right for me to see escorts several times a year. This gives me some casual variety and keeps her from feeling threatened by my becoming emotionally involved with a third party. She is very much not her interest in going outside the marriage for sex. My gripe with you has to do with your oft-repeated advice that people should break things off with partners who don't perform oral sex. My wife doesn't like to give head—and I really don't like getting it from her, since she doesn't like doing it. It is, however, one of the things on my list for my quarterly pro session. So I go down on her, she doesn't go down on me, and I see escorts who do. And . . .

It Works For Us

In regards to your first complaint, IWFU: Some sex workers out there fighting for their rights and fighting the stigma against sex work—along with fighting prohibition, the Nordic Model and SESTA (Google it)—but you don't see the men who employ them stepping up and joining the fight.

"[It's time for] all of you clients out there [to] get off your duffs and fight," as sex worker and sex-worker-rights advocate Maggie McNeill wrote on her blog. "Regular clients outnumber full-time whores by at least 50 to 1. Gentlemen, I suggest you rethink your current silence, unless you want to be the next one with your name and picture splashed across newspapers, TV screens and websites."

In regards to your second complaint, IWFU: It is true that I've said—on one or two occasions—that oral comes standard, and any model that arrives without oral should be returned to the lot. I've also said that you can't be in an LTR without paying the price of admission, and I've said that a lot more often. If not getting oral at home is the price of admission you're willing to pay to be with your wife, and if allowing you to get oral elsewhere is the price of admission she's willing to pay to be with you, then Godspeed, IWFU, and tip the sex workers you patronize and speak up to fight the stigma against doing sex work and hiring sex workers.

On the Lovecast *(savagelovecast.com), "Ask a Fuck-Up!" Contact Dan via mail@savagelove.net, follow him @fakedansavage, and visit ITMFA.org.*

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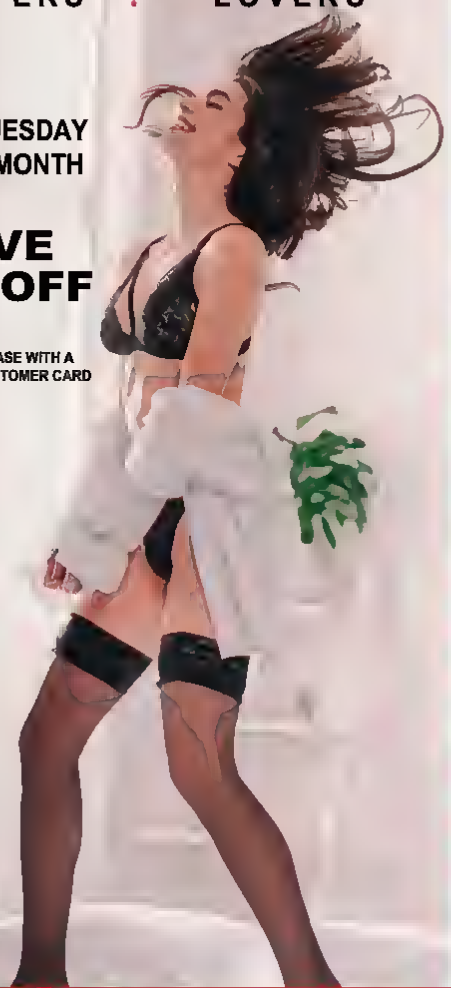

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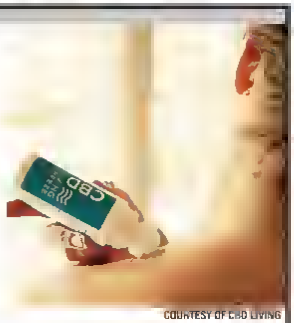

COURTESY OF CBD LIVING

I played soccer for 20 years, and one of my go-to products to help with post-match soreness was Icy Hot. In hindsight, it's blurry as to whether it actually worked or I just enjoyed the tingling sensation and pungent wintergreen aroma. But once I learned about the chemicals and preservatives added into most products—and the potential effects they have on long-term health—Icy Hot was one of the first items I retired indefinitely. And I haven't missed it.

Well, maybe I have. Last weekend, I did an intense yoga session, which ravaged my hamstrings. It was painful to stretch. It hurt to sit down, and my legs trembled when I tried to stand up. It was embarrassing, but at least it wasn't the humiliating kind. Rather, it was the kind of embarrassing that acts as incentive to be better. I couldn't stop thinking of potential solutions to ease the discomfort. Thankfully, I had a bottle of CBD Living Freeze in my stash of goodies, so I put it to the test. With 120 milligrams of full-spectrum nano-hemp CBD, wintergreen extract, aloe vera extract, arnica Montana, mate leaf extract, vitamin E and tea tree oil, I figured there was no better Icy Hot alternative.

I applied the liquid to my hamstrings via the roll-on applicator. Though I was skeptical about its effectiveness, within 40 minutes, my soreness dropped from a level 10 to a level 5. I was able to walk and move around without my muscles seizing. I continued to apply every hour, keeping my hamstrings warm, tingly and loosened. The next day, my hamstrings were almost back to normal.

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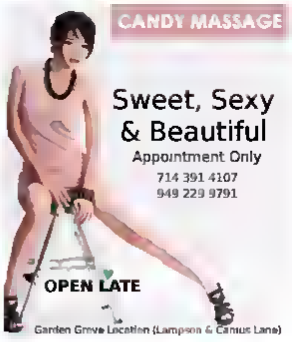
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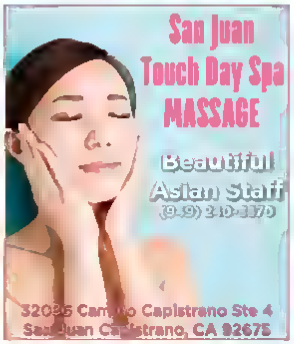
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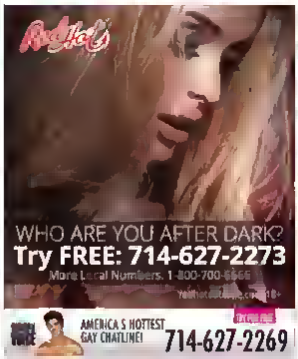
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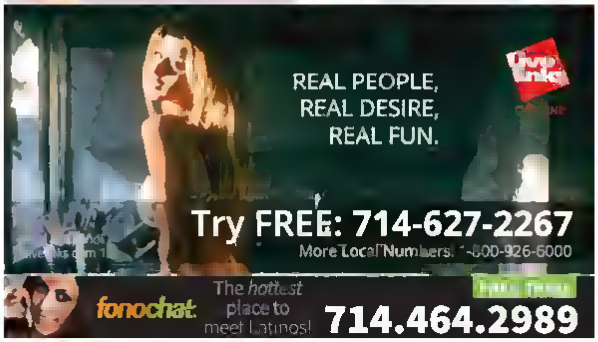
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Renaissance Renegade

A trip back in time, complete with frothing beer, wet wenches and glistening turkey legs

BY MARY CARREON

I've always really loved **Shakespeare**. I also loved **Sir Philip Sidney**'s poem **"Astrophil and Stella"**, and although my attention span was hardly long enough to endure ***Paradise Lost***, I enjoyed it. I felt impassioned after reading the poems of **Queen Elizabeth I** and have endured the linguistic rollercoaster of Chaucer's *Canterbury Tales*—**Middle English** is no joke. But I'm most attracted to the Renaissance period because it's the epitome of balance between dark and light: Whilst wars raged, illness spread and murders in the **Florence Cathedral** happened on **Easter Sunday**, some of the world's most profound thinkers, artists, playwrights, poets and scribes blossomed.

But as of a few weeks ago, I'd yet to go to a **Renaissance Pleasure Faire**, so I trekked out to **Irwindale**. I had no idea what I was in for, but I tried to get my friend to dress up. I mean, unless you wanted to stick out like a Neptunian, why wouldn't you dress up for the Ren Faire? My suggestion was vetoed, but once we got there, the regret of not renting a costume struck deep. We were two of maybe 10 people at the *entire festival* who didn't respect the dress code. It was the equivalent of going to **Burning Man**—where everyone is either naked or dressed in glittery, desert-dweller **Mad Max** attire—in a pencil skirt, a white blouse, a blazer and black pumps. No one was naked at the Ren Faire (thank God), but the costumes were just as extreme as they were on the **Playa**.

It was nearly noon by the time I walked through the gates, and the smell of alcohol, turkey legs and incense dominated the air. The only way it would've been more authentic is if the smell of body odor was added into the aromatic mix. Thankfully, this is 2018, not 1400.

Right by the entrance, there were people seemingly from the 1400s eating dinner. I didn't realize they were acting out scenes and thought they were just eating food, which triggered my instinct to get a closer look at their meal and see if I might be able to break bread with them. As I got closer to the stage, I realized what was going on and reframed from trying to take anything from what looked to be the buffet.

A company called **Holy Honey** had a booth near the center of the faire. A representative wearing a green Tudor flat cap adorned with a large red feather handed out samples. "Hello, my lady," he said to me. "Would you like a scoop of honey?" The sample of lavender honey changed my world. He explained the bees are located in Seal Beach, and the honey they produce is bottled in Downey. The owner, apparently, has kept bees for 15 years. I don't know if I've ever had better, genuinely local honey in my life.

MARY CARREON

There were vendors selling swords, knives, hats, amulets, horns to sip booze from, pewter chalices and corsets. While I wandered the grounds, the falconry show began. According to the host, falconry was the sport of kings, as it was a regal and noble activity, allowing royals to maintain extravagant falconry establishments.

Every seat was taken. A group of teenagers stood to the side. "She doesn't feel pain—can you believe it?" a young guy asked his group of friends about a female friend. "Watch this!" The guy wound up and slapped his female friend across the face, the girl didn't make any facial expression. The guy was amazed by her "lack of pain." The friends in the circle didn't skip a beat. They kept talking as if everything was fine and normal. The girl who was slapped pretended it didn't hurt, but the red handprint across her face showed the opposite. The group quickly scattered away from the bird show.

I was astounded. IT'S NEVER OKAY TO HIT A WOMAN. IT'S NEVER OKAY TO HIT ANYONE! Hello!? This is 2018. We are living in the #MeToo era, not the Renaissance. Women have a voice. If something hurts you, SAY SOMETHING! Don't take abuse ever, regardless of what shape or color it presents itself in. Watching that dipshit slap his friend across the face—and her willingness to take it and pretend it didn't hurt—made me sick. "I need three beers now," I said aloud to no one in particular.

We walked to the nearest beer stand, which was luckily about 30 feet away. I ordered a tall **Hoegaarden** and was then sucked into a quirky show called the **Washing Well Wenches**. I'm still unsure why they called up the drunkest man in the audience to join them onstage, but he pounded a beer that one of the women had spit in. Once the women were finished interacting with him, one asked him for a kiss on the cheek. When he went to kiss her, she turned her face, and he kissed her on the lips. He threw his empty beer cup in the air, along with his hands, and cheered. The women ushered him back to his seat, where he sat next to his significant other, who then put her arm around him.

It was time for another beer. I got a tall Oktoberfest beer and sat at a lunch table to enjoy people watching. On the way, I saw a man swaying toward me, sloshing beer everywhere with one hand and holding a half-eaten turkey leg the size of his femur in the other. He turned to talk to his friend. "We're going over this way," he said, pointing the turkey leg at a half-empty table.

Then we passed the dunking booth, where people tried to hit the bull's-eye with a softball, which would drop a jester into water. The jester was also wasted and playing with his dreads as he talked shit to the people trying to hit the target. "I would be worried, except I know you can't hit the target," he yelled from behind his cage, as he sipped his beer. The thrower could scarcely come within 6 feet of the bull's-eye. "Does it normally take this long for you to get a girl wet?"

Every spectator around yelled, "OHHHHHH."

He never hit the target.

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